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### NEWS AT HOME.

The various musical organizations are making preparations that promise a season of unusual interest. The Chicago Orchestra will have a repertoire comprising not only the usual standard works, but compositions of American composers as well.

The programs of the first three concerts are as follows, Sig. Campanari appearing as soloist in the second:

#### FIRST PROGRAM, OCTOBER 22-23.

Festival March and Hymn to Liberty.....Hugo Kaun.  
For grand orchestra, chorus, and organ, written for the inauguration of the seventh season of the Chicago Orchestra at the request of Mr. Thomas.  
Symphony No. 7, A major.....Beethoven.  
Poco sostenuto—vivace.  
Allegretto.  
Presto.  
Allegro con brio.  
Overture—Fantasia—"Romeo and Juliet".....Tschaikowsky.  
Hungarian Dances.....Brahms.  
Orchestration by Dvorak.  
Introduction. Act III., Vorspiel. "Die Meister-singer"  
.....Wagner.

#### SECOND PROGRAM, OCTOBER 29-30.

Overture—"The Flying Dutchman".....Wagner.  
Suite, "Scheherazade," op. 35.....Rimsky-Korsakoff.  
Prologue, "Pagliacci".....Leoncavallo.  
Sig. Campanari.  
Theme and Variations, Quartet. D minor.....Schubert.  
String Orchestra.  
Second Concert Waltz, op. 51 (new).....Glazounoff.  
Aria, "Dinorah,".....Meyerbeer.  
Sig. Campanari.  
Symphonic Poem, "Mazeppa".....Liszt.

#### THIRD PROGRAM, NOVEMBER 5-6.

Overture, "Consecration of the House".....Beethoven.  
Symphony, G minor.....Mozart.  
Allegro molto.  
Andante.  
Minuetto.  
Finale.  
"Dance of the Happy Spirits," adagio; Flute obligato.  
Mr. A. Quensel. "Dance of the Furies" ("Orpheus").....Gluck.  
Tone-Poem, Don Juan.....R. Strauss.  
Introduction. Act III. }  
Bacchanale, } "Tannhauser".....Wagner.  
Overture. }

Mme. Nordica will be the soloist, in the fourth, a Wagner program, and in the sixth, seventh and ninth, the soloists will be M. Ysaye, M. Plancon and M. Rosenthal. The other soloists are: The pianists, Siloti and Pugno; Marteau, the violinist; Gerardy and Steindel, 'cellists; Edmund Schuecker, harp; Guilman, the organist, whose appearance here for the first time since his American debut made at the Exposition, will prove an event of unusual interest: Mr. Middelschulte, the regular organist of the orchestra; and as vocalists, the Henschels, and Mme. Bluavelt.

A partial list of the works to be performed under Mr. Thomas' direction is as follows:

Bach—Suite No. 3, in D Fugue, A minor, for strings.  
Beach, Mrs. H. H. A.—Symphony, E minor (Gaelic), op. 32.  
Beethoven—Symphony No. 3, Eroica. Symphony No. 5, C minor. Symphony No. 7, A major. Symphony No. 9, Choral. Overture, "Consecration of the House." Overture, "Coriolanus." Overture, "Leonore," No. 2. Overture, "Leonore," No. 3. Overture, "Egmont."  
Berlioz—Overture, "King Lear." Overture, "Benvenuto Cellini." Ball Scene from "Romeo and Juliet."  
Bizet—Suite, Jeux d'Enfants.  
Brahms—Symphony No. 1, C minor, op. 68. Symphony No. 2, D major, op. 73. Overture, "Academic Festival," op. 80. Overture "Tragic," op. 81. Variations, Sextet, op. 18. Variations, Chorale, "St. Anthony," Hungarian Dances.  
Chadwick—Dramatic Overture, "Melpomene."  
Cowen—Suite, "In Fairyland."  
Dvorak—Symphonic Variations, op. 78. Symphonic Poem, "The Water Fay." Overture, "Nature." Overture, "Carnival." Overture, Othello." Slavonic Dances.  
Foote—Suite in D minor.  
Franck, C.—Symphonic Poem, "Le Chasseur Maudit."  
Glazounoff—Symphony No. 5, B flat, op. 55. Tableau Musical "Le Printemps," op. 34. Second Concert Waltz, op. 51. Suite, Scenes de Ballet, op. 52. Fantasia, op. 53.  
Gleason—Symphonic Poem, "Edris."  
Goldmark—Overture, "Sappho." Scherzo, op. 45.  
Haydn—Symphony.  
Kaun, Hugo—Inauguration March and Hymn (written for the opening of the season 1897-'98 at the request of Mr. Thomas). Symphony, D minor, op. 43, "Ah Mein Vaterland."  
Liszt—Symphonic Poem.  
MacDowell—Suite No. 2, E minor, op. 48, "Indian."  
Mackenzie—"From the North."  
Martucci, G.—Symphony, D minor.  
Mendelssohn—Music to "A Midsummer Night's Dream." Overture, "Fingal's Cave."  
Mozart—Symphony, G minor (Koechel, 550).  
Paine—Symphonic Poem. "The Tempest."  
Rimsky-Korsakoff—Suite, "Scheherazade," from "Thousand and One Nights."  
Saint-Saens—Symphony No. 2, A minor, op. 55.  
Schoenfeld—Overture, "In the Sunny South," op. 22.  
Schuman—Symphony No. 3, E flat (Rhenish). Symphony No. 4, D minor. Overture, Scherzo and Finale. Overture, "Genoveva." Overture, "Manfred."  
Strauss, R.—Tone-Poem, "Don Juan," op. 20. Tone Poem, "Thus Spake Zarathustra."  
Tschaikowsky—Symphony No. 4, F minor. Suit No. 3, op. 55. Overture Fantasia, "Romeo and Juliet." Ballade Symphonique, op. 78, "Le Voyvode."

The chorus under Mr. Arthur Mees' direction will assist, in conjunction with the orchestra, from time to time in standard works where a chorus is required, and in addition render several new compositions. The rehearsals, instead of commencing at the hour hitherto observed, will begin at 2:15 o'clock in order to allow those in attendance from the suburbs to remain until the close of the program. The orchestra, it is announced, will this year be strengthened, especially in the strings, by several European musicians, and the number of performers vary, according to the demands of the score, from eighty-four to ninety-five men.



The Apollo club will give Dr. Stanford's "Requiem," performed for the first time at the Birmingham (England) festival on October 6. The additional programs will comprise two devoted to "The Messiah," Mackenzie's "The Dream of Jubal," to form part of the second concert, together with the Stanford "Requiem" and for the final program Goring-Thomas' "The Swan and the Skylark," and Dr. Hubert Parry's "Ode to St. Cecelia."

Among the soloists already engaged and with whom negotiations are pending are: Mme. Clementine De Vere, Miss Clary, Miss Osborne, Miss Ringen, Miss Harrington, Mrs. Bloodgood, Mrs. Schilling, Mr. Evan Williams, Mr. George Hamlin, Mr. Gwyllim Miles, Mr. David Bispham, and Mr. Plancon. Mr. Bispham has been engaged for "The Messiah" performances and M. Plancon for the concert of February 21. The Chicago Orchestra will assist as in former seasons, and Mr. W. C. E. Seeboeck is reengaged as accompanist.

The regular subscription season of the Apollo Club, under Mr. Wm. L. Tomlins' direction, will include the three concerts of December 21, February 21, and April 21.

The growth of the Mendelssohn club list of subscribers has resulted in arrangement for the forthcoming series to take place at Central Music Hall. The dates of the concerts under Mr. Harrison M. Wild's direction will be December 8, in which Mr. and Mrs. George Henschel will make their reappearance February 23, with M. Henri Marteau, violinist, as soloist, while the final one not positively placed, will probably be given on April 27.

Great interest was manifested last season in the series of Wagner recitals given by Mrs. Ellen Crosby. Her profound appreciation and insight into Wagner's musical ideas and innovations made her an authoritative guide to those who are studying the great master. She announces the opening of her second series, and her lectures will be devoted to the exposition of "Tristan and Isolde," the "Ring of the Niebelungen," and "Parsifal." Her first engagements this year are at Madison, where she will lecture at the Madison University and the Woman's Club. Other engagements are to follow at Hyde Park, the Metheon Club of this city, the Kirkland school, and several cities in this and adjoining states.

The Redpath Concert Company, enlisting Clementine de Vere, prima donna soprano; Paul Listemann, violinist; Arthur Beresford, basso cantante; Clara Murray, harpist, and Romuldo Sapio, director; opens its season on October 11, at Delaware, Ohio.

William H. Sherwood spoke to the pupils of the piano department of the Sherwood piano school on piano practice and the application of the principles of technic in Steinway Hall, Tuesday morning.

Mrs. Helen Lester Jordan has moved her vocal studio from Steinway Hall to her residence, No. 3515 Calumet avenue, South Side. Mrs. Jordan has had thorough experience as a prima donna in grand and comic opera and concert and oratorio work. After leaving the stage she took a teachers' course from some of the best vocal teachers in New York.

The Evanston Musical Club, now on a sound basis with an associate membership already exceeding that of last year, will give three concerts under the conductorship of Mr. C. P. Lutkin. The first concert, December 14, will comprise "The Messiah;" the second will be made up of part songs, and the third of Mendelssohn's "Hymn of Praise" or Cowen's "St. John's Eye."

The American Conservatory series of Saturday afternoon recitals was opened September 25 by a piano recital given by Allen H. Spencer. Saturday the program was furnished by Adolf Weidig, Mr. Cyril Bruce Smith, Miss Jesse Hopkins, and others. Next Saturday's recital will be given by Josef Vilim, Carl Klammersteiner, and Mrs. Gertrude Murdough.

Percy R. Stevens, a former pupil of L. A. Phelps of this city, has just been awarded the scholarship at the New York National Conservatory of Music. Dr. Antonin Dvorak, the celebrated Bohemian composer, was present at the competition, and pronounced Mr. Stephens' voice a magnificent basso, showing phenomenal range, quality and volume, and his method excellent.

Brooke, with the Chicago Marine band, announces that he may resume his successful Sunday concerts in Chicago right after finishing his New England tour in December. The band is now playing to very successful business in the East, including its reingagement at the Pittsburg Exposition, and some three weeks in Boston, where they seem to think he knows better than any of the other bandmasters how to tickle the public taste for popular music. Miss Silby Sammis, the well-known soprano, is singing with the band throughout its tour.

By special request of many musicians, students, and patrons of the Thomas orchestra concerts, W. Waugh Leuder consented to add to the current series of Beethoven lecture recitals an analysis and performance entire of the seventh symphony of Beethoven, with the Liszt solo arrangement, at the Recital hall of the Chicago National College of Music, Athenaeum building, No. 26 Van Buren street, last Monday night.

The first rehearsal of the Chicago Orchestra chorus was held Monday evening in Apollo hall, Central Music Hall building at 8 o'clock. Mr. Mees was present an hour before, hearing applicants for membership.

Adolph Koelling has opened a violin studio in the Auditorium.

The Chicago Musical College will open their thirty-second concert season Saturday afternoon, October 16, when the first of this year's weekly matinees will be given in Handel hall. The following members of the faculty will take part: Felix Borowsky, Walter R. Kumpfer, Franz Wagner, Mabel F. Shorey, Carrie F. Lindley, and Edna M. Crawford. Leon Langdon will play the accompaniments.

The death of James G. Clark, the "poet singer" and song writer, took place at his home in Pasadena, Cal., last Friday. Mr. Clark was born in Constantia, N. Y., in 1830. During his career he was closely associated with Ossian E. Dodge, George P. Morris, N. P. Willis, and other famous poets and musicians. He was the author of numerous popular songs, among them, "The Old Mountain Tree," "The Evergreen Mountains of Life," and "The Beautiful Hills." One of his finest poems was "Leona," published first in the New York Home Journal, and widely copied and recited. During the last few years Mr. Clark has been active as a social democrat of the William Morris and William Dean Howells order, and wrote extensively on the subject.

Leopold Godowsky, who has been abroad during the summer, will reach Chicago today and resume his teaching tomorrow.

A recital will be given by Mr. August Hyllested, the distinguished Danish pianist, the latter part of this month, the date to be announced later.

Mr. Robert Goldbeck has recently completed a "Wiegenlied," "Entreaty," "Pour le Ballet," and "Message From Beyond," compositions which should and likely will be included in a series of recital programs which he will give this season.

Mr. Sidney Biden has been engaged for the opening concert of the Amateur Musical club.

Senor Rafael, a Spanish tenor, has been engaged to teach at the Arey Conservatory, Steinway hall.

Mr. Cyril Rudes, choirmaster of the Trinity Episcopal Church, has opened a studio for vocal and theoretical work in Steinway hall.

Mrs. Nellie Bangs Skelton, assisted by Mrs. Ruth Tuleston Bangs and Mr. Elmer De Pue, gave a concert at Lake Geneva Saturday evening, September 26.

The Jacobson Orchestral club will assist Sig. Marescalchi in the Verdi celebration to take place in the Auditorium Recital Hall on October 13.

Miss Jeanette Durno will open the recital courses of the Amateur Musical club of Chicago and the Mendelssohn club of Rockford, Ill.

The seventh season of the Jannotta Vocal club will be opened with a vocal recital by Miss Elija Aurelius in Kimball recital hall on Friday evening, Oct. 15.

Miss Jeanette Anderson, graduate of the Genevieve Stebbins School of Expression, New York, will have charge of the Delsarte department in the Lyman School of Dramatic Art.

Theodore Beresina has returned from his concert tour, consisting of eighteen concerts, given at Eastern resorts, and will now resume teaching of violin pupils.

The West Side Oratorio society has decided to unite with the Lewis Institute Choral society, thereby strengthening the musical interests on the West Side. Both societies will be under the direction of Mr. D. A. Clippinger. The first rehearsal was held Monday evening, October 4, at Lewis Institute.

Miss D. Murray will give a pianoforte recital in Kimball Rehearsal Hall on the afternoon of October 8.

Mr. Adolph Koelling will act again this season as accompanist of the chorus of the Chicago Orchestral Society.

Miss Ethel Smith, formerly with the Gottschalk Lyric School, has been engaged to teach in the Arey Conservatory.

"La Miniature," by Miss Kate Vanderpoel, which has already received two transcriptions for the organ, has been transcribed for the piano by Mrs. Bangs-Skelton.

Mr. William H. Sherwood has a number of concert engagements already booked for the coming season. Among them are included appearances at Detroit, Toronto, Chicago, Pittsburg, with Pittsburg orchestra, Washington, Indianapolis, Crawfordsville, Battle Creek, Brooklyn, with Brooklyn Institute; Lapeer, Minneapolis, and Kansas City.

Miss Bessie O'Brien, the young soprano, will be assisted in her first concert here at Central Music Hall, on the evening of October 20, by Mr. Hyllested, pianist, his first appearance since his concert tour abroad; Miss Alice Genevieve Smith, harp; Miss Marian Carpenter, violin; Mr. Frederick W. Carberry, tenor; Mr. Sidney P. Biden, baritone; and Dr. Louis Falk, organ.

Mr. J. Allen Whyte, local manager of the Slayton Lyceum Bureau, will have charge among other attractions of the Chicago appearances of Mme. Scalchi this season, and of Mr. Bruno Steindl, Sig. Marescalchi, the Marescalchi trio, the Balatka Piano Quartet, Slayton Jubilee Singers, and the Irma Opera company.

The dates of the Chicago Orchestra concerts in the East during the projected tour, are thus far announced as follows: Metropolitan Opera House, New York, March 1; Philadelphia, 2; Baltimore, 3; Washington, 4; Philadelphia, 5; New York, 9; Brooklyn 11; and New York, 12, 14, 16, and 19. Boston and Worcester will also be visited.

The Chicago Piano College reports a most favorable outlook for the season. Booking for lessons are far in excess of last year.

The soloists at the Æolian concert at Lyon & Healy's Saturday were Miss Blanche Foulke, Miss Helena Stone, Mr. Paul Schoessling and Mr. Adolph Rosenbecker.

Miss Harriet Reynolds lately returned from a five years course of study in Leipzig under Carl Reinecke, has begun teaching at the Chicago Piano College. An opportunity to hear her will be given by the college on October 14, on which date she will appear in a recital at Kimball Hall.

Mr. Clement B. Shaw, W. W. Carnes, and Charles E. Watt have organized a class to which all the pupils of each of the above mentioned gentlemen are admitted, allowing them one lesson per week each, in each of the three branches of work. Mr. Shaw's lessons will be on the cultivation and care of the voice. Mr. Carnes will drill the class in physical culture, and Mr. Watt will teach harmony and the theory of music.

Mr. John S. Van Cleve of Cincinnati, who has taken a studio in the Athenaeum building, will give a course of musical lectures during the coming season. He will also take advanced pupils for finish and interpretation by the single lesson or by the term. Mr. Van Cleve has made a remarkable success in this line of work, and those who have had the experience of study with him have found him to possess a wonderful intellectual discrimination, together with almost a divine faculty for cultivating an appreciation of the beautiful.

Mr. J. C. Abdill, a tenor singer well known for his opera and oratorio work, has come to Chicago to settle, and can be found at the studio of Clement B. Shaw, Athenaeum Building. Mr. Abdill was leading tenor in the Emma Abbott Opera Co., having sung in sixty-five different operas; he has also sung in many of the prominent churches of this country. His voice is of exceptional quality, full of dramatic impulse, purity and artistic finish. The musicians and the people of Chicago will give him a hearty welcome.

Miss Emma Caralyn Davis, elocutionist, appeared in a very interesting entertainment the evening of September 28, at Oakland Music Hall, interesting in the amusement it afforded the audience. Miss Davis is an earnest worker and in time no doubt will be able to present a varied and pleasing program. In the several selections she gave, there seemed to be but one, with many verses, except perhaps in the rendition of "Bill Smith," there was a trifling appearance of good interpretation. Miss

Jessie Krell's vocal number and dance, "Paradise and the Peri," was the most unfinished, crude piece of work one ever had the opportunity of listening to. Mr. Wm. Souner, violinist, was the redeeming feature of the evening.

Mr. Clement B. Shaw gave a musicale at his studio 26 Van Buren St., the evening of October 4, assisted by Mr. John S. Van Cleve, pianist, Miss Cochran, vocalist, Miss Ethel Courtenay (pupil of Mr. Comen); accompanist, Miss Blanche Sands.

Mr. Shaw sang "King of the Wood," by Bevan; he has an exquisite purity and quality of tone with the most perfect finish. Mr. Van Cleve played Andante Spianato and Polonaise, Op. 22, Chopin (with analytical comments); also Adagio Contabile and Rondo Finale from Grand Sonata in G sharp minor, op. 1, composed by himself. Mr. Van Cleve's remarks and analysis are very interesting and instructive. His interpretation is in advance of anything of the kind now being discussed. Mr. Comen gave an extract from Nicholas Nickleby (Dickens), in the most clever style, showing a remarkable ability in his line of work. Miss Cochran was more than pleasing, as well as little Miss Courtenay, making the evening a most delightful one.

Felix Borowsky, teacher of composition in the Chicago Musical college, and Edith F. Grant, of Aberdeen, Scotland, were married Saturday morning in St. Andrew's Episcopal church, Washington boulevard and Robey street.

H. B. Roney has been selected as organist of the Plymouth Congregational church.

Rosenthal will not be heard in America this season, owing to his ill health; his physician has forbidden the American tour.

The Germania Mannerchor this season will give three concerts with orchestra. The first will take place October 23, with Miss Jessie Ringen of St. Louis and Mr. George Hamlin assisting.

The second series of organ recitals now being given at the Church of the Epiphany will take place on Wednesday evening, October 13.

Mr. Karleton Hackett will deliver the first of a series of six lectures on the voice at the American Conservatory on Wednesday afternoon.

Miss Kate Vanderpoel is writing a song for Mme. Johnstone Bishop, "Golden Poppies," especially for her forthcoming tour on the Pacific coast.

Mrs Sarah Robinson Duff will have the assistance of Miss Marian Carpenter and Mr. Bruno Steindel in her forthcoming concert in Steinway Hall, on Oct. 21.

# The Musical Critic.

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CHICAGO, OCTOBER 12th, 1897.

## SALUTATORY.

We do not think it necessary to apologize for the appearance of this new candidate for the favor of the musical public, and though there were a dozen reasons, we choose to consider each one of them a fallacy. We propose making THE MUSICAL CRITIC an institution which will warrant the respect and hearty support of each one of the very many capable musicians residing in the West, more particularly of those who make Chicago there home. We do not expect to make this paper the "whole thing." There are other papers, and there will be other papers always, but we will do our best to make it a power in the musical world. Honest criticism is one thing, persistent persecution is another; it is our purpose to use the former and avoid the latter. Neither will this paper be run in the interest of any one, two or three people. We ask your indulgence, and of course we must have your support.

It is gratifying to Chicago people and to Chicago pride to learn of the recent success in Berlin of Miss Leonora Jackson, a native of this city. Miss Jackson has just won the much coveted music prize known as the Mendelssohn Stipendium, amounting to 1500 marks. She was sent to Berlin to study the violin under Joachim by many American ladies of distinction who heard her play and who took a warm interest in her musical future. This is the first occasion upon which the prize has been won by an American, and Miss Jackson has many warm congratulations from her countrymen and women in consequence.

Prosperity on paper and prosperity in fact are two very different matters. With commendable zeal and faith in the future, the newspapers of the day are doing their best to restore confidence and infuse some light into the chaos of disaster, ruin and despair; Chicago has just passed through a siege of hard times, consequent upon the extravagance of its own people during the World's Fair. Many speculated widely; others, for the sake of appearing rich and prosperous in the sight of their friends and acquaintances, rushed into the wildest extravagances, and entered into engagements without any thought of the morrow. When the morrow came these engagements had to be met, houses had to be vacated, rents could not be paid, horses, servants—even the expenses of the table—had to be cut down; ready money became a scarcity, and then comes debt; dire, despairing, doleful debt. At such times as these luxuries are out of the question.

Chicago has been existing on a false basis. Business and things in general were admittedly better before the World's Fair; there was a healthier tone during and immediately after the Fair; buildings were rushed up, rents raised to a point utterly out of proportion to their true value. Result: Empty houses, empty flats, empty offices, and a gradual descent in the standard of rents. Meanwhile people have got to live. Rents are unpaid, building is at a standstill. The city of Chicago is recuperating itself. The recuperation is slow because of the severe illness it has passed through, but gradually and perceptibly there is a healthier sign in the trading atmosphere. The bank clearing shows a decided increase; people have reached rock bottom, they have got to buy; boots are worn out, new clothes are an actual necessity; carpets will last no longer, new furniture is needed, plumbing must be done, and later on the childrens education must be attended to, and then lastly music lessons.

Music lessons!! Ah, this interests us. Its a well known fact that musicians are the first to feel the effect of hard times, and the last to benefit by returning prosperity. For instance, a family who have everything that prosperity can buy them, are generally liberal patrons of the arts. Reverses come; first thing to cut off is music lessons, next the subscription to the church and the pew rent, then horses and servants and the rest. As soon as there is a return of prosperity, personal comforts are attended to first, then the church subscription is renewed (of course as a religious duty) and besides it looks well, and then lastly music lessons can be continued.

It is a well-known fact that musicians are the most impecunious people as a set on the earth. Bohemian in their mode of living, generous almost to a fault in helping brother musicians in distress, improvident in providing for a rainy day.

A remarkable laxness in business ability, vain and sensitive to a fault at all times, he stands out an easy prey to the bacilli of hard times. He is not prepared for it, and yet he is the first to be struck. Statistics prove that after an era of hard times, there generally comes a good ten years of prosperity. We are on the eve of that ten years now, let us hope. Musicians, take warning, profit by this era, live well within your incomes, make hay while the sun shines, bring methods of business into your relations with your pupils, do not sacrifice your hard earned dollars to your vanity, let every teacher put by half of his terms money for the rainy day which will be sure to come periodically to him as the times are prosperous or otherwise.

I will prove what I say. Every teacher is proud of being busy; he will tell his friends and brother musicians that he is so busy that he or she does not know how they are going to accommodate the number of pupils that are clamouring for lessons, his vanity is at stake. Look at the other side, walk around Steinway Hall, Auditorium, Kimball Hall, where the teachers congregate, you will soon see the true state of affairs.

The Reverend C. S. Spaulding, of the Free Methodist Church of Franklin Grove, has been suspended for six months from the ministry by the conference recently in session at Freeport, Ill. What for? Why for introducing an organ into his church. Are we living in an enlightened age or are we not? The reverend brothers of the Free Methodist denomination had better change the name of Free Methodist Church to The Bigot Methodist Congregation of Franklin Nincompoops. The action of these 15th century gentlemen need no further comment, it certainly is not worth a criticism. The Reverend C. S. Spaulding should consider himself flattered by being suspended from the ministry of such a church, or rather sect calling itself a church. Whither are we straying?

An interesting discussion is going on in Rome on the question of church music, which reveals a strong desire to return to true church music, namely: The Gregorian Chant and compositions of Palestrina and his school. History repeats itself; we are reminded of the action of the famous council of Trent in the 16th century, which resulted in the composition of the famous masses composed by Palestrina, notably the "Missa Capae Marcelli." That there is some ground for the crusade against the style of music at present used in the Roman Catholic Church, goes without saying. Not only in the Roman Catholic Church, but in churches of other denominations as well, there is serious

ground for complaint. By all means let us have as good music as possible, especially in the worship of God, but there is music which is appropriate for the music hall and concert chamber which is entirely out of place in a church. When the secular style is being introduced into the churches, it is time to call a halt, there is such a thing as consistency. If people are to be attracted to the churches just for the sake of the music and that music is made to pander to that taste, then for heavens sake let us drop the name of public worship and church, and call it Public Weekly Concert, for worship in nearly all of our churches is getting to be quite a secondary consideration, but here let me say that there is no music written that can equal that which is essentially of a sacred character. It is the highest art of the musicians genius; the abuse will bring its own reform in spite of the resistance made to the reform by the various kapellmeisters, organists and singers throughout the continent of Europe. In America we may take heed, for a vigorous reform is needed right here too.

At each issue of this paper, articles on the line of those written above will appear on all amendments as they happen, in so far as they affect music and musicians. We wish our editorials to be piquant, interesting and instructive. Read carefully each issue through.

EXECL.



FELIX BOROWSKI.

Felix Borowski, the greatest of the younger composers of the present day, is now in Chicago, and will without doubt wield a powerful influence upon American music. Mr. Borowski is Director of the Department of Composition at the Chicago Musical College. He is a violinist of note, a fine pianist, and his compositions have made him famous the world over. Edward Grieg, some four or five years ago, pronounced Borowski the coming composer, and his prophesy has certainly been fulfilled. At the time Borowski's Grande Russian Sonata appeared, Grieg wrote the following letter to the younger composer: "I am greatly delighted with your 'Grande Sonata Russe.' It is a work full of intellect and talent, doing all honor to its creator. If you continue to travel upon this path, your work must soon secure for you that general recognition which is due to your considerable gifts. I shall follow your active progress with intense interest. Accept the kindest greetings from your admirer."

Many of Mr. Borowski's compositions, some of which have not been heard here, will be produced in Chicago during the coming season. This sterling musician and genial gentleman is a most welcome addition to our musical circles.



## THE NEW RUSSIAN SCHOOL.

FELIX BOROWSKI.

The extraordinary development of music in Russia can only be a source of astonishment to those who realize how short a space of time has elapsed since there was no Russian music at all. Whilst centuries passed before the Italian and German Schools reached any state of perfection the Russian national art has attained a high state of development during the last sixty years.

In the early part of the century, music in Russia was almost entirely made up of foreign elements—chiefly Italian. Italian opera, Italian songs, Italian artists were found everywhere. And this passion for the artificialities of Italian music is all the more surprising when one realizes how rich the country was in natural material wherewith to form a music of her own.

The folk-songs of Russia, more numerous and more beautiful than those of any other nation in the world—save perhaps Germany—had, as yet, never attracted the attention of those composers living in the Empire. It was reserved for two musicians, Verstovski and Glinka, to show the Russian people what musical possibilities lay buried in the mass of art-material with which the country abounded. It was these folk-songs—centuries old, many of them—which were destined to become, under the hands of Glinka and Verstovski, the foundation upon which the modern national school has been raised.

A. Verstovski, the composer of the first Russian opera, was a writer, who, though imbued to a certain extent with the national style, was less so than Glinka. The operas of Verstovski, popular as they were, by reason of a nationalism which found an echo in the heart of every Russian who heard them, were nevertheless often weak and amateurish. To Michael Ivanovich Glinka belongs the honor of having founded the Russian national school. In his opera, "A life for the Czar," Glinka produced the first truly national composition, a work which to this day has lost none of the extraordinary popularity it enjoyed sixty years ago, when it was young. It was, however, Glinka's second opera, "Ruslan and Ludmilla," which exerted the most powerful influence over the men who were to carry on the national art after its founder had gone. In the ruggedness, the strange rhythms, the still stranger harmonies with which "Ruslan" abounds, there can plainly be seen the beginnings of the New Russian School.

On Glinka's death, in 1857, national art had progressed apace. At that time two composers were exerting considerable influence over music in Russia; they were Alexander Sergowitch Dargomizsky and Alexander N. Seroff. Both these men, and especially the latter, were strongly imbued with the so-called "revolutionary spirit" of Wagner, Liszt and Berlioz.

Seroff, who combined the role of musical composer with that of critic and literateur, did much to spread the movement by his writings, as well as by his compositions, which were written principally for the stage. In his works the national element was somewhat thrust into the background, by reason of his enthusiasm for the new doctrines of that German school of which Wagner and Liszt were the leading exponents. Dargomizsky, on the contrary, threw himself heart and soul into the Russian movement. At his house there assembled many young musicians in sympathy with the new ideas. These musicians formed the nucleus of what has to-day become the New Russian School. To a profound belief in the principals of Wagner, Liszt and Berlioz, they united the conviction that the symphonic form had reached its limits, and that the only field remaining workable was the opera. It was, nevertheless, reserved for one of their number—Rimsky-Korsakoff—to compose the first Russian symphony. The principal members of the New Russian School include the names of Cesar Cui, Nicolai Rimsky-Korsakoff, Mily Balakireff, Modest Moussargsky, Alexander Borodin and Alexander Glazounoff.

Cesar Cui (born 1835), formerly an officer in the Russian army, has accomplished more for his party by his literary work than by his music, which, it must be confessed, is somewhat uninteresting. As musical critic of the St. Petersburg Journal, and contributor to many foreign newspapers, Cui has become well known for his energetic advocacy of the principals held by the New Russian School. As composer, Cui is represented by four operas (none of which have met with any great success), many songs and some piano-forte pieces.

Rimsky-Korsakoff (1844) is a composer gifted with more talent for symphonic than dramatic writing. The two operas which he has composed ("La Nuit de Mai" and "La Pskovitaine") are, however, superior in melodic interest to those of Cesar Cui. His symphonic works, "Antar," and the legend "Sadko," for orchestra, are well known and appreciated outside of Russia.

Balakireff (1836) is chiefly remarkable as having been the teacher of several members of the New Russian School who have since become well known, chief among whom may be placed Borodin. Balakireff, in addition to much original work, has edited a very fine collection of Russian folk-songs. Moussargsky (1839-1881), another pupil of Balakireff, has not enjoyed much popularity out of Russia, where, however, his opera "Boris Godunoff," attained considerable success. He has written chamber-music, as well as compositions for the voice and piano, a remarkable piece for the latter being his "Danse Macabre."

Borodin (1834-1887), who was at one time a professor of chemistry, was in his musical works the most truly national of all the adherents of the New Russian School. He was, moreover, a composer of extraordin-

ary originality and daring. His two symphonies, chamber music and the opera, "Prince Igor," all exhibit these characteristics in the highest degree. It is a pity that Borodin's music is so little known out of Russia.

The works of Glazounoff are steadily gaining ground in other lands than his own. He, like Borodin, represents to a marked degree the national element, but his works are cast in a more classic mould. In addition to five symphonies, Glazounoff has composed several overtures and much chamber music, a great deal of which is highly interesting.

Ed. Napravnik (a Bohemian by birth, but long resident in Russia) composed a great deal that has met with considerable success in Russia, notably a quartet and a piano trio. Liadoff and Chtcherbatsheff are well known in their own country as composers of piano-forte music. The names of Rubinstein and Tschaikowsky have not been mentioned here, as musically speaking, they have no connection with the New Russian School. Cesar Cui speaks with some little contempt of Rubinstein, as a "Germanized Russian composer."

The antagonism which existed between Tschaikowsky and the New School was due to other reasons. They found fault principally with his dramatic work, the music of which they declared unsuited to the text, and therefore contrary to the tenets of their school. It may be, however, that the world-wide recognition of Tschaikowsky as the representative of Russian art, and the constant recurrence of his name in the programmes of Russian concerts, goes some way towards explaining the antagonism of the New School, who themselves claim to be the only true representatives of Russian national music.



### WITH THE MUSICAL CRITICS.

At Handel Hall on the first instant was given a concert of the highest significance. No species of music reaches such a pitch of pure beauty as the string quartet. This form of music completely embodies the ideal of abstract art. The material at the composer's command is first of all a tone substance of the very highest warmth and expressiveness—the tone of the bowed instruments, yet this tone contains variety within unity, for the cello-voice can never be mistaken for the viola, nor the viola for the violin. This tone substance also has great compass and is ductile in the highest degree, capable of being wrought into every imaginable harmony, melody and rhythm. For this reason the imagination of the composer finds itself as free as a bird in the boundless atmosphere and as perfectly environed with the conditions of flight whenever he would compose a string quartet

The quartet, led by Franz Kneisel, is certainly one of the finest in the world. It possesses every merit of such an organization, for each player is a virtuoso and yet an artist,—can manipulate his instrument to the utterance of all its exquisite voices, yet can subordinate himself to the general effect,—become one tint in a rainbow. The playing of the quartet in this initial concert of the season was meritorious, but hardly up to its highest standard of excellence. The unfortunate weather causing the instruments to lose pitch and require frequent tuning, put the performers at a disadvantage as they were forced constantly to be on the alert to secure pure intervals.

The passages of rapid notes, fortissimo, in the finale of the Dvorak quartet had a certain harshness and lack of pure intonation which one does not expect from such artists as constitute the Kneisel quartet. This censure, however, is not censure, but only an explanation or apology for a quality, which by an inexperienced listener might be charged against the skill of the players.

The program was all that could be asked for as to choiceness of material, variety, contrast and progressive arrangement. Haydn, Beethoven, Dvorak, here surely were three distinct types of string music. Each composer was represented by a work in his most unique manner. In the Haydn quartet in D, op. 64, No. 5 (the little one), we have the jolly, genial, pious, playful, papa of the sonata his very own self, powdered wig, long cue, and russet leather shoes. In the great A minor quartet of Beethoven, we have that marvelous hero of the spiritual life presented to us in one of those sublime holy moods when he retired into the lonely mountains of meditation to commune with God and his own soul, and to reflect upon the problems of humanity. How divine is that hymn of thanksgiving to the Diety for the restoration to health, which Beethoven has composed in the Lydian mode. I freely confess I have no patience with those short-winded, asthmatic listeners who find this movement tedious. It is in the very nature of all lofty emotions, especially religious ecstasy, to consume long stretches of time without the sense of weariness.

The Dvorak quartet, op. 96 in F, is a brilliant and suggestive work, built upon themes of negroid character and never losing the appropriate mood of mingled humor and pathos; it is, nevertheless, a piece of high wrought, intellectual music. The movement in D minor, lento, song-like and sorrowful, is to my feeling the most beautiful part of the work.

The concert given on the evening of Thursday, the 7th inst., at the Central Music Hall, in honor of Miss Noldi was in all ways a perfect success. To

begin with the beginning, the lady in whose honor the concert was given, Miss Noldi, is a soprano of the highest quality; her voice is naturally of that sweet and elastic character especially suited to the florid style; she is a colorature singer by nature, as well as by training. Her scales, however, need some equalization. Her pronunciation is excellent and her command of language, English, French, German, and "God Save the Mark!" Russian, is nearly perfect. The Russian language, by the way, despite the fact that to the eye it is stuffed as full of consonants as a shad-fish of delicious bone, nevertheless, "Duscka Novoi" and the like is extremely soft and euphonious. Miss Noldi has a voice of sufficient strength and carrying power, and her pianissimo is often liquid and sweet in the extreme. The placing of her tones is for my taste a little too much of a pronounced bright quality, so that at times it becomes a little glaring, but this may be only a personal opinion, a bias rather derived from my own personal views as a voice teacher. Miss Noldi will not be suitable for the roles of Meyerbeer and Wagner, but in the field of colorature singing she ought to have a great career.

Mr. Hamlin quite charmed me with his art; nature has given him a voice combining many excellencies. He has a wide compass, abundant power and sympathetic quality. His upper A and B flat have a superb ring and his covered voice on a velvety G or F delights the ear. He phrases like a musician and his enunciation of the text is perfection itself or very near to it. In my opinion he sometimes errs on the side of the too great dilation of the fauces whereby the tone is at times veiled and hollow; this, however, may also be a mere example of personal taste. Mr. Hamlin is an excellent artist and Chicago has reason to be proud of him more especially as he has developed his art in this country.

The Spiering Quartet is one of the very finest organizations in the country. Schubert, like Beethoven was fond of taking up his own themes and "elaborating them in other works, for example, in Death and the Maiden" from his quartet, op. 29, is one of the most precious treasures in all chamber music. It was played with inimitable grace by the quartet. Nothing more lovely need be asked for, than the emotional yet refined treatment which this immortal work received at the hands of these talented gentlemen. In the number from Mendelssohn they were not at their best and a little more precision with better accentuation would have helped matters. The Fina'le from Cherubini was well played and the passages of rapid scales for the four instruments in unison were dashing and brilliant.

JOHN S. VAN CLEVE.

## AMONG THE CHOIR LOFTS.

The Bohemian wishes to extend to his friends, and all persons desiring church or choir positions, a most hearty invitation to call at his office, 912 Steinway Hall.

The Bohemian will continue to assist worthy talent whilst employed upon the staff of this paper, as he has in the past while connected with the Musical Times, from which paper he has severed his connection. He accepts this opportunity of announcing to the public that he has no connection whatever with any newspaper but The Musical Critic. Those considering themselves deserving of choir or other musical positions, he will be pleased to have call on him.

"The interest felt in the new Salem City organ in St. James M. E. Church, Kenwood, was considerably whetted, Sunday, when, at the impressive services in dedication of the beautiful church, organist Middelschulte presided for the day. The opening of this magnificent organ in the near future will be an event in musical life, and the presiding genius, a well known organist from the east. Special information will be given later on."

The above article is reprinted from the "Musical Times." It is of value to the public in that the concluding sentence leaves much to the imagination. "A well known organist from the east!" There will be a rush for the next issue of the "Musical Times" to find out who the "presiding genius" is that is to fill the organ position at St. James M. E. Church. We know of four applicants for the position, two of whom may be classified as from the east; but are they geniuses? By the by, we hear that Miss Kathryn Crawford, at present acting as sub-editor of the "Musical Times" in place of her auntie, Mrs. McIvor Brisbane, is slated for the position. Is she the genius?

"Special information will be given later on."

THE BOHEMIAN.

Musical affairs at Toledo, O., have hardly awakened from their summer lethargy. Circulars for the Hamilton course of concerts are out and include such well-known artists as, Bloomfield-Zeisler, Ysaye, Marteau, David Bispham, Frangcon-Davies, the Kneisel Quartet and others. Miss Hamilton deserves great credit for the opportunities afforded by her of giving the music loving public an opportunity of hearing the very best artists.

The different vocal societies will resume operations this month. The Oratorio Society, under the direction of Mr. C. H. Thompson, has already held its opening meeting, while the Eurydice, under the leadership of Mrs. Helen Jones, and the Apollo, with Mr. Gaines at its head, began rehearsals this month.

The various teachers report matters as still quiet, but say they will tell different stories in two weeks. Let us hope they will all be overworked.

✻ ✻ CORRESPONDENCE. ✻ ✻

**Louisville, Kentucky.** The teachers are back from their vacations, the choirs are pretty well settled, and the hum of the studios has begun. Smith & Nixon Co. have fitted up a pretty room for the use of teachers, that had three times as many applicants as it could accommodate the first week.

Mrs. Mary Stettson Armstrong, whose beautiful voice created such a stir here this summer, has received a flattering offer from one of our large churches which she cannot accept, Mr. Armstrong being in business in Nashville. Mrs. Armstrong has studied several years with Miss Veasy, whose pupil, Mr. Fall, sang for Anton Seidl when he was here this spring, receiving much encouragement from him.

Broadway Methodist Church is in process of building, and will have a very handsome organ when completed. College Church (Presbyterian) will also have a new one this next year.

Sol Marcossou, now residing in Cleveland, is booked here for a series of four concerts this winter. His success there, here and elsewhere is a matter of pride to Louisville, where the young artist was raised.

John Mason Strauss, after two years study of the piano in Leipzig, has returned to open classes. Mr. Strauss comes of a talented family, and is a versatile genius. Several of his songs have become popular while his dance music has had quite a run for several seasons.

Miss Rosa Green, contralto, is at home on a visit after a successful season in London in oratorio and concert. For four years Miss Green worked hard under Madame La Grange and through her, M. Boyer, musical critic on the Figaro and a librettist of high rank in Paris, consented to give Miss Green tuition in elocution and declamation. Under M. Pifferetti, of the Opera Comique, Miss Green studied dramatic vocalization. When in England Miss Green lives with Ella Russell, who has a hot-house for the cultivation of tomatoes for their own private delectation.

The Liedekranz Society has been invited to take part in the exercises German Day at the Nashville Exposition. Herr Karl Schmidt is doing fine work, as usual, with the material at hand and is preparing a Beethoven evening to be given some time next month.

J. A. Norris, salesman for the Kimball Co., has turned up missing as have also funds, so the daily papers allege.

John W. Keyes, of the Keyes Gallrein Music Co., and Miss Helen Elmore Scott were married the 15th. Mr. Keyes was formerly with the Jessie French Co., of Nashville. Since coming here he has made a big

success of a badly managed, run down, hopeless looking concern. His bride is a talented musician, so one might have expected the elaborate musical service sung by the vested choir of Grace Episcopal Church, of which both Mr. and Mrs. Keyes are members. Mr. Keyes contemplated editing a local musical paper, in the interest of the profession and trades in October.

Miss Elizabeth Porter, soprano, who for two years has been studying with W. A. Hammond, of Worcester, was married to Mr. Harry Mullett, of Brookville, Mass., Wednesday evening, at St. Paul's. Mr. Mullett has an immense class of piano pupils at that place, for which he and his bride left immediately.

M. W.

**Cleveland, Ohio.** Our conservatories are beginning their fall work and will soon have much to report, for usually the classes in Cleveland are exceedingly well patronized and this season everyone predicts a brilliant winter musically; in fact you hear on all sides that the country is going music-mad, and this brings to mind one of Merimee's celebrated expressions, viz: "The whole country is mad and peopled by madmen." If this be true we stand upon an equal footing and can afford to be charitable toward everyone. Clevelanders can endure lots of this musical madness and are looking forward to many fine attractions this season.

Mr. Willis Johnson has much of interest upon his list and is exceedingly ambitious and also has the necessary musical determination which will assure him success in life. He represents such artists as Ella Russell, Corinne Lanson, Alice Verlet, Marie Brema, Katherine Fisk, Fannie Zeisler, David Bispham, Ben Davies, Plunket Green, etc., etc.

Kate Vanderpoel has captivated Cleveland with a flying visit and has been entertained royally by a host of friends. She brings with her a refreshing air of energy and push which gives to our conservative city new incentive and realization of much needed vigor. Miss Vanderpoel is surely a musical optimist and her music fills a certain niche in this work-a-day world, for it is constant brightness that the world needs and her music seems to sing for itself. Although she is proud of her success in Chicago, she is very loyal to her old home and her future will be watched with great interest as she is certainly a brilliant and talented woman.

Max Bendix and Bernard Listemann, both former concert masters of Thomas' Orchestra, will be heard here this season.

The Star Course of Entertainments will after a lapse of three seasons be resumed this winter, beginning October 19, with Anton Seidl and his orchestra of New York; then follows the Chicago Marine Band, Sousa's only competitors, accompanied by Miss Sybil Sammis

as prima donna soprano. Other artists appearing upon the lists are Clementine De Vere-Rive-King. Mr. Arthur Beresford, the English basso. His work comes unhesitatingly indorsed by such noted musicians as Dr. Hans Richter, Sir Joseph Barnby and George Henschel. This course also brings Romaldo Sapio, a vocal maestro of wide experience, who conducted Patti's last operatic season in the United States and South America. These are only a few of the many attractions of this course (which also includes lectures); they will be given in Music Hall, which has lately been going through a process of much needed renovation.

Clevelanders are watching with pride the advancement of Miss Sarah Fryer, a young pianist said to have much talent, who has been studying at home for the past six years and has just gone to Chicago to continue her musical education under Sherwood. Miss Fryer is said to play with much artistic feeling, and Cleveland may expect to hear some flattering comments upon her progress later on, as her aim is for the concert stage.

The Kneisel Quartet is to appear in concert early in October at Association Hall. Mr. Kneisel is considered a wonderful solo violinist and it has been said that sparks fly from the strings in his staccato playing. This is indeed an age of electricity and remarkable phenomena and it is no wonder that nothing surprises, but "is there a heart that music cannot melt?"

F. B. C.



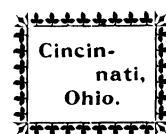
The musical season is unusually slow in starting up this year, but the indications are that the high standard established in the past will be not only fully maintained, but surpassed. Indeed, now that the business world is already suffused with the light of returning prosperity, the world of music, literature and the sister arts will naturally derive additional benefit from that light. Studios and schools have opened with a brisk business, with prospects of all they can attend to latter on. During Carnival Week our city was visited by Mrs. George Benedict Carpenter, western representative of the Wolfson Bureau of New York, and as this bureau is connected with such artists as Mr. and Mrs. George Henschel, Henri Marteau, Lillian Blauvelt, Mrs. Bloomfield Zeisler, H. Evan Williams, Gertrude May Stein, E. A. McDowell, Clayton John, Ffrangcon-Davies and Miss Generva Johnstone Bishop, it is rumored that Mrs. Carpenter's visit was the fore-runner of delightful visitations by some of these celebrities, during the coming season.

The "Philharmonix," which has always been purely a gentlemen's club, is succeeded this year by the Philharmonic Club, with a membership of about one hundred and fifty ladies and gentlemen. The club

will be under the direction this year of Mr. Willard Patten, with Mr. Frank Danz, Jr., as concertmeister of the orchestra. The work of the club this season will consist of three or four concerts, the programs including two cantatas, with shorter choral works, glees, orchestral numbers and selections by solo artists. The latter will be chosen from among the best before the public. The Haenschel's are already booked for one of the concerts. The officers of the club for the year are: President, Frederick Fayrem; vice-president, W. B. Heath; secretary, John Harris Chick; chairman executive committee, C. Ellis Fisher.

The Manning College opens this fall with a larger enrollment than ever before. The faculty remains the same as last year, with a few exceptions. The first faculty concert will be given in October.

Mr. Willard Patten has received the proof of his oratorio "Isaiah" from his Leipzig publishers. He expects to conduct another performance of this work this season, and with the large chorus now under his direction, this performance will undoubtedly win added praise for this beautiful work. J. F.



Very few musical events of any importance have taken place so far this season, and musicians in this city are busy with their plans for the winter; so at present we are "enjoying the prospects of joys to come."

The Orchestral Association sent out a prospectus last week, announcing the coming series of ten Symphony Concerts, which will take place as usual, every other Friday afternoon and Saturday evening, beginning November 19 and 20. Some very excellent soloists have already been engaged, and the attractions promise, on the whole to be very good. The work of Mr. Frank Van der Stucken, as conductor, is eminently satisfactory, and the orchestra bids fair to be one of the best in the country. The concerts last season were most successful; such artists as Gregerovitch, Halir, Carreno and Aus der Ohe appearing as soloists.

The Musical Festival Association has issued circulars announcing rehearsals for the May Festival of '98. The chorus will be under the directorship of Mr. E. W. Glover, and will continue the study of the works taken up last year, among which were Beethoven's "Missa Sollemnis" and Schuman's "Paradise and The Peri." "The Damnation of Faust" of Berlioz, and choruses from Wagner's "Parsifal" will be taken up later.

The Apollo Club, under the direction of Mr. B. W. Foley, began its season with a mass rehearsal Tuesday evening. The first of a series of three concerts will be given in Music Hall December 9, and will be devoted to Dvorak's "Stabat Mater."

The various schools of music opened very auspiciously. The College of Music, under the direction of Frank Van der Stucken, and Miss Clara Bauer's Conservatory of Music, attracted about the usual number of students. Mr. George Keueger, of the last named institution will soon be heard in a piano recital. He is the latest arrival of Miss Bauer's three artist-pianists, and is a brilliant performer, having received his musical education of Leschetitzky.

Mr. A. J. Gautvoort, of the College of Music, has reorganized his music class. No other influence here promises such encouraging results as these classes which were so successfully conducted last year. For the nominal fee of ten cents a lesson the best musical instruction can be received, the work in sight singing being especially fine. The class meets one evening in every week, and the opportunity is gladly embraced by several hundred music lovers, who would otherwise probably be denied the pleasure of studying music through a lack of time or means.

Mr. Arnim W. Doerner, who has been connected with the College of Music for the past nineteen years, opened a piano school in the Methodist Book Concern Building the first of last month. He is an artist of sterling worth, and his reputation as a successful teacher and brilliant pianist has spread throughout the country. His school offers every facility for a thorough musical education, and a large number of students from the surrounding states as well as this city have already entered upon the course of instruction. Mr. Doerner is preparing to give a series of piano recitals this winter for the benefit of his pupils and their friends.

Signorina Tecla Vigna, who has been with the College of Music for the past fifteen years, has opened a studio in the Auditorium School of Music. She has for many years been known as one of the foremost teachers and enjoys a national reputation.

The Boston Lyric Co. has opened a ten weeks engagement in Music Hall. "Carmen" and "Amorita" are being sung this week. The performances are said to be quite satisfactory.

A. H.



Mr. Alexander Lehman, whose portrait is herewith presented, has gained an enviable reputation not only as a solo violinist, but as a teacher as well. His excellent method of teaching is undeniably due to his association with the great violin masters both here and abroad, numbering as he does among others, Jacobson, Listemann, Singer, Rappoldi, Schradieck, Herman, Joachim, De Alma, and Wirth.

Among the young violinists who have derived their education from Mr. Lehman and distinguished them-

selves upon the concert stage, are William Schiller and Miss Maud Spencer of Cincinnati and the Misses Evelyn Walters, Madge White and Master Bert Schmidt and others of this city.

Mr. Lehman was born thirty years ago in Stargaard, Prussia. He appeared in concerts at Dublin, London, Glasgow, Stockholm, and other European cities, a distinct artistic success being chronicled in all cities visited. Mr. Lehman while on a voyage to this country, May 24, '93, on board the



ALEXANDER LEHMAN.

steamer Aurania gave a concert under the patronage of the Earl and Countess of Aberdeen. The concert proved so great a success artistically and financially that he was prevailed upon by the Earl to give a repetition thereof. Mr. Lehman was also organizer of a string quartet that met with great success upon their tour through Mexico, Cuba, South America and the Southern States.

As a musician he is held in high esteem by all who know him, and the Arey Conservatory is to be congratulated upon having selected him as director of its violin department.

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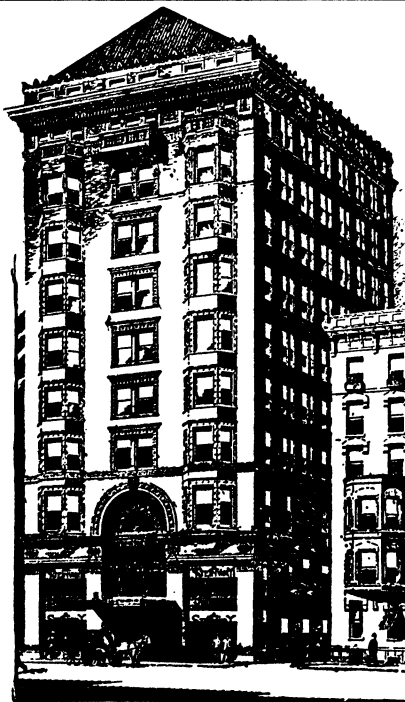
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\*\*\* and recitals, and also for  
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